

# continental

A black and white photograph of a woman with dark, curly hair, wearing a black one-piece swimsuit. She is standing in shallow water, looking upwards and slightly to the right. The background is dark and textured, possibly a forest or a cave.

*for  
exciting  
filmgoing*

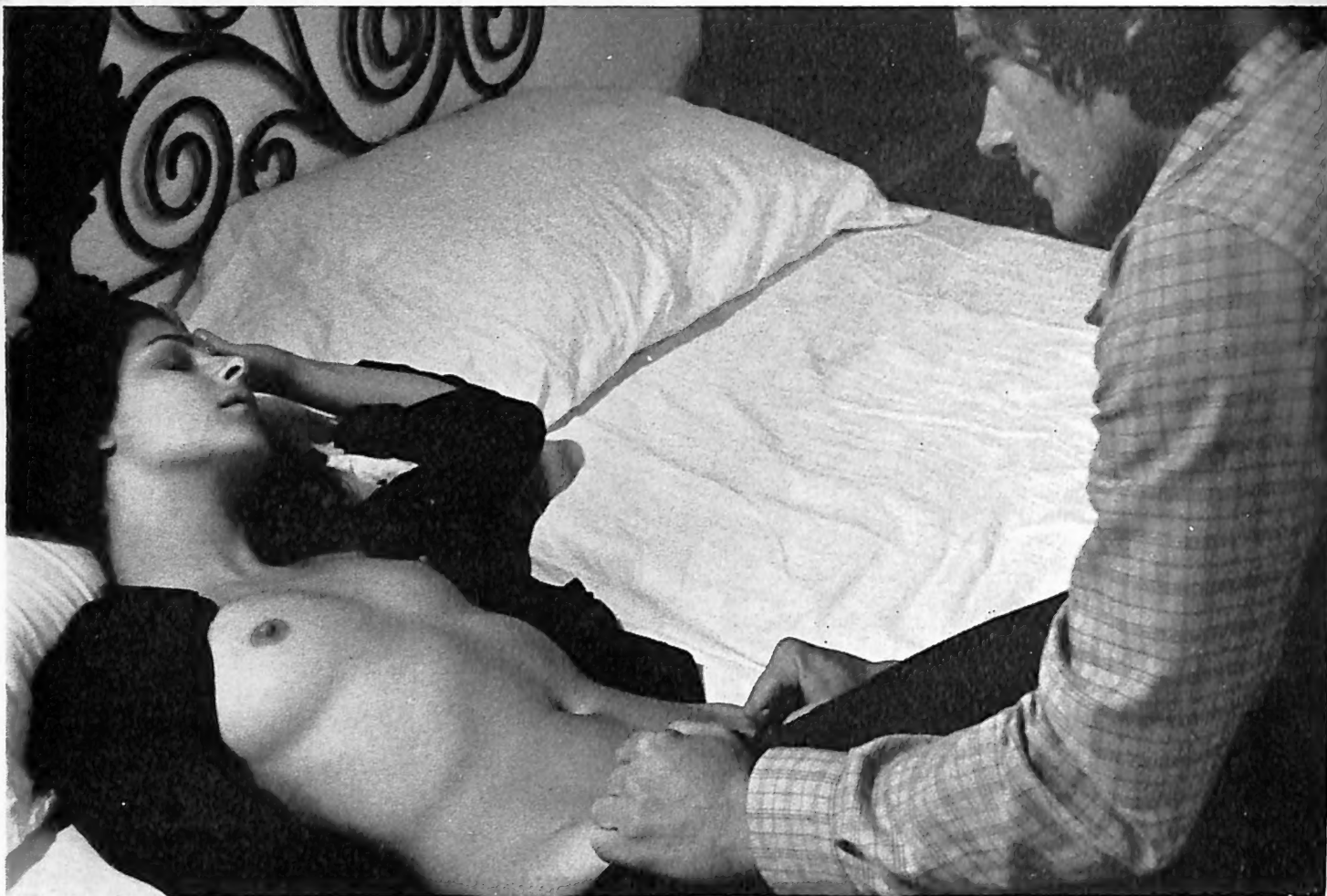
*film  
review*

VOLUME 20

No. 8

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Peter Lee Lawrence and Antonia Santilli in "Il Mio corpo con Rabbia"

The story of a girl who tries to escape from the dominating figure of her father. For a few days she captures a sense of freedom and unselfish love with a young student but when her father discovers them tragedy is the climax.





## CONTINENTAL FILM REVIEW

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### COVER PICTURE

From:  
WIFE BY NIGHT

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# CANNES '73

## opening bars

Right: Jeane Moreau and  
Pierre Cardin in "Joana  
a Francesa" directed by  
Carlos Diegues showing  
in the Quinzaine des  
Réaliseurs.



CANNES 73 opened with a lively, ingenious-ingenuous film version of the stage musical *Godspell* using New York backgrounds with immense effect.

It loses something of the simple, parable directness of the theatre production which, for many people, was the piece's main appeal. Innocence is, strangely enough, something that takes a lot of film experience to capture.

David Greene shot the film in twelve weeks entirely on locations with a cast of unknown (film-wise) actors — now he wants to make a life of Christ, seen as a man rather than the son of God and with the action in its true period.

Losey, as always, has made a quietly civilised film of Ibsen's *A Doll's House*, cleverly beginning with the two friends, Nora (Jane Fonda) and Kristine (Delphine Seyrig) on the threshold of marriage — their "doll's house" futures clearly to be dominated by the characters and prospects of their husbands-to-be — the modest Torvald and the wealthy Linde.

But Nora takes a hand in her destiny — an action well recommended by Miss Fonda who gives the role a freshness and verve that cannot but recall to the audience her private convictions — an aspect obviously not overlooked by the director. It is not a classical performance as is Claire Bloom's in the film *A Doll's House* now showing in London — anyone in search of a nuance or two will be hard pressed

— but the role can stand all kinds of Noras even if chunks of the festival audience couldn't.

*Electra Glide in Blue* (name of the motor-bike and colour used by the American traffic police) was directed by twenty-seven year old Chicago born (Italian parents) James William Guercio and deals with the adventures of one such officer, John Wintergreen. Shot with a rapid fluidity enhanced by Conrad Hall's fine colour photography it's perhaps a too slick look at a zealous, ambitious cop.

Making an early impact for British cinema was Alan Bridges' *The Hireling* with two superb performances by Sarah Miles as the woman stricken by grief at the loss of her husband and living in an almost neurotic insularity and Robert Shaw as the driver of the car she hires and who she uses as a confidant, intending no emotional response (sure in her assumption of class) but creating a response nevertheless. Not surprisingly it is an adaptation of L.P. Hartley's novel — an author who provided Losey with *The Messenger*.

Below: 'A moment of truth' for 'Jeanne, the French Girl' in Carlos Diegues' first feature film and starring Jeanne Moreau.





Right: Two scenes from "Scarecrow".

Jerry Schatzberg's *Scarecrow* was a little disappointing although the two main characters — a crook determined to run his own car-wash and a weak drifter finally making up his mind to return to his wife and child whom he left years earlier — are well contrasted and well played by Gene Hackman, whose aggressive role rather outshines the other more passive Al Pacino.

The real quality of the film lies in the "on the road" locations. Max (Hackman) and Lion (Pacino) hitch-hike their way across a bizarre American landscape, the almost surrealistic quality of which is finely caught by Vilmos Zsigmond's camera. The narrative on the other hand moves on occasions, uncomfortably close to calculated sentimentality.

One or two people have remarked that it is the fifth anniversary of the 1968 demonstrations. Cohn-Bendit, Geismar and Sauvageot seem remote enough figures today. Anyhow, it's good to see Truffaut back at Cannes with a film even if it is not in competition — his own wish.

The French have a particularly strong and original contingent this year. Officially are Jean Eustache's *La maman et la putain*; René La'oux's *La Planète Sauvage*, Marco Ferreri's *La Grande Bouffe*, Anna Karina's *Vivre Ensemble* (in the Critics' Week) and a dozen films in the Quinzaine des Réalisateurs including painter Robert Lapoujade's long awaited *The Vertical Smile*; Jean Marboeuf's *Bel ordure* and Claude Weisz's *Une saison dans la vie d'Emmanuel*. All that apart from the nineteen "cinéma d'auteur" films in the *Perspectives 73 du Cinéma Français*.

Those who have seen Arrabal's *Viva la Muerte* may have noticed that the imaginative and gruesome graphics through the credits were the work of Topor. Roland Topor has done the designs for René Laloux's feature-length animated film, *La Planète Sauvage*, adapted from Stefan Wui's science-fiction work, *Oms en serie* about the adventures of humans in a world of tyrannical giants.

It took four years to make — mostly in Czechoslovakia — and is an unusual event in the Cannes competition programmes but the production is well worth its place.

Truffaut's film *La Nuit américaine* was a triumphant return to the Cannes scene for this director who knows both triumph (*Quatre Cent Coups*) and hostility (*Peau Douce*) at the hands of this audience.



Below: Gene Hackman and Al Pacino in Jerry Schatzberg's "Scarecrow".



Certainly there was no doubt with the new film. There is no doubt also of Truffaut's complete involvement and love for his job as a film-maker. The film (CFR Vol 20 No 2) is a film within a film — we see a director (Truffaut himself) making a fictional film and we get to know the cast of this film and its crew. Here character is everything — the people we see are human and absorbing to watch touched with Truffaut's personal compassion and sense of nostalgia. Valentina Cortese, as a star of yesterday, is beautifully contrasted with Jacqueline Bisset, the young actress of today, and the mature Jean-Pierre Aumont is contrasted with Jean-Pierre Léaud's *jeune premier*.

To assist him in the mixture of dream and reality that is the film "Belle", André Delvaux has chosen for his central location a hut in the Hautes-Fagnes in the Ardennes — where the mists swirl round the characters rendering them as phantoms of a mind obsessed.

Such a mind is the writer Mathieu's and we wonder if the enigmatic Belle (played by Adriana Bogdan) is a figment of his imagination to compensate him for the forthcoming loss of his much loved daughter Marie, in marriage to a young student.

His wife Jeanne and his friend Victor are two others who love him and whom he possesses in the relentless, selfish concentration.

CONTINUED PAGE 8.

A film awaited with considerable curiosity was thirty-two year old Carlos Diegues' Brazilian film, "Joana, a Francesa" (Joan the French Girl) starring Jeanne Moreau. Shot on location in the fazendas of União dos Palmares, Alagoas, it is Diegues' first feature although he has made several shorts and is one of the principal names of the Cinema Novo.

It's the story of a woman in São Paulo in the thirties who lives with a rich farmer. Jeanne Moreau and Pierre Cardin, play these two roles. The music is by Chico Buarque and Jeanne Moreau sings the title song. Reviewed next month.



# the man in the attic



JACK ANGEL'S "Les Garces" which the English Film Company will be releasing as "Love Hungry Girls" has an almost "Huis Clos" tautness and overwhelming sense of emotional claustrophobia about it.

Elaine is an attractive woman of thirty who lives in a small suburban house with a younger friend, Juliette. While driving home alone one day, she slows to take a bend when a man leaps into the car and, pressing a knife to her throat, bids her drive on. But he is wounded and soon faints on the girl's lap. Intrigued by the man's sexual appeal, Elaine takes him home, treats his wound and hides him in the attic, keeping the whole matter a secret from Juliette.

As the days pass Elaine becomes the man's lover. He reveals his name to be Richard, and soon sexually dominates her.

From his attic, Richard discovers Juliette's regular sex-life with her boyfriend Gerard and he is soon roused to seduce the young girl who, in her turn, becomes obsessed with his experienced love-making.

The stranger in the attic is now master of the house, creating and exploiting the girls' growing jealousy to operate a brutal physical domination through their sexual obsessions.

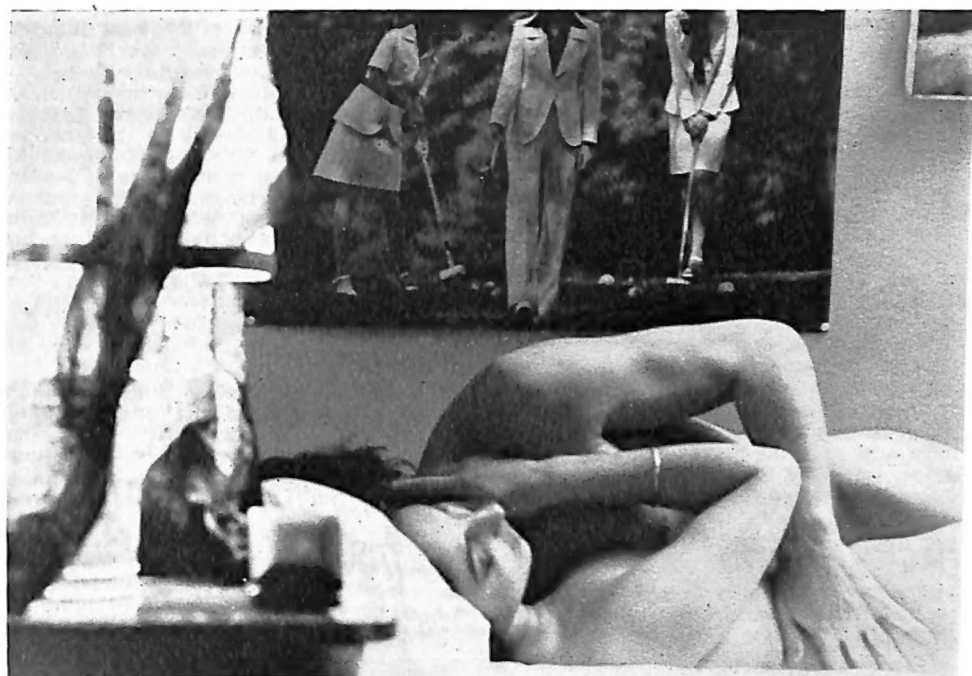
But finally Elaine and Juliette are pushed too far. They plan an execution from which they are cleansing themselves when Gerard appears.

Juliette and Gerard make love and it is Elaine who must sit lonely and listen from another room.

But it is not long before Elaine has seduced Gerard who, unconsciously begins to pick up the thread left by Richard. . . .



This and opposite page: Scenes from "Love Hungry Girls".



Etienne Périer will start shooting his new film "Tonight at Five" very soon. It is a crime story adapted by Charles Spaak and Dominique Fabre from the novel "Four hours in Hell" by Pierre Salva. A middle-class family is suddenly plunged from their happy and uneventful life into a veritable nightmare with the death of a young medical student.

Pierre Granier-Deferre will make a film of Drieu La Rochelle's novel, "The woman in the window". It is the story of a young woman, worldly and snobbish, who, in 1934, gives refuge to a politician of the left who is wanted by the police. The director's wife, Susan Hampshire, will play the woman.

Below: Juliette and Elaine played by Jackie Lombard (brunette) and Marika Pica, do away with their tormentor in a key scene from Jack Angel's new film Love Hungry Girls (Les Garces) coming soon from the English Film Company.





Cannes — from page 5

tration of his creative mind.

Delvaux once again brings to the cinema the spirit of poetic mystery, doubly effective here in as much as the poetry springs from the mystery of natural phenomena.

## the italians

Two early Italian features were entertaining enough but not really in their directors' vintage class. Luigi Zampa's *Bisturi la Mafia Bianche* was a rather heavily loaded attack against corrupt surgeons with little skill and less conscience.

Mario Monicelli's *Vogliamo i colonelli* on the other hand had many delicious humorous details in its pseudo documentary report on the organization of a political coup and its final disintegration. Could it happen in Italy? Recent events must make a few Italians wonder.

## lucky man

Lindsay Anderson's *O Lucky Man!* essentially puts forward the philosophy: ride your luck whenever it comes, it's a crazy

cruel world anyhow — the best thing to do is laugh — because there is a funny side once you get the angle adjusted.

It's a marvellously entertaining patchwork of social criticism, human frailties, human gullibility, science at its maddest, Shavian paradox. Brechtian buttonholing, bound together by a racy score by Alan Price (who also plays himself) and an electric performance by Malcolm McDowell (and many notable character roles) and finally packaged by a director with a furrowed brow and ironical expression.

## invited

*L'Invitation* is Swiss director Claude Goretta's first feature film, and, like other recent Swiss productions (successful though some of them have been) has some good ideas, sharp observation and characterization but somehow does not evade tedium.

A down-trodden clerk, to celebrate an inheritance, invites his office colleagues to a party at a luxurious country house where he intends to adopt a swinging life-style.



Above: Anna Karina in her own film, "Vivre Ensemble".



Above: Jean-Pierre Léaud, Bernadette Lafont and newcomer Françoise Lebrun in Jean Eustache's *La Maman et la Putain*. Eustache has a new project: *Mes petites amoureuses* — from a line of poetry by Rimbaud.

The guests arrive bringing with them their petty office prejudices and intrigues then slowly, under the influence of wine and the liberating grounds they glimpse, perhaps, their true situation and, for a moment, anything is possible. But routine takes over once more.

Jean Eustache's film was another production awaited with a good deal of hope and curiosity. Ever since his medium-length film *Le père Noël a les yeux bleus* was shown in the Critics' Week some years ago we have waited for a film that would establish him as *Quatre Cent Coups* established Truffaut.

**LA MAMAN ET LA PUTAIN** maybe such a film for it is set in the rich genre of Renoir (with a nod to Truffaut) but with a certain wry humour and violence even that is all Eustache's own.

Here we have Jean-Pierre Léaud as Alexandre, carrying a copy of Proust's *A la recherche du temps perdu* to read disconsolately in the Saint-Germain cafés. His girl-friend has left him to get married but he meets in the street Veronika (Françoise Lebrun). He takes her telephone number and later gives her a ring and they go out together.

Meanwhile Alexandre lives with Marie (Bernadette Lafont); a little older than Alexandre, she runs a boutique in Montparnasse and is in love with him. And she's jealous.

Veronika, on the other hand, is a nurse at the Laennec hospital. She is a free-wheeling girl, making love with any man who takes her fancy. She doesn't change her way of life because of Alexandre and their relationship is full of small complexities and causes Marie a good deal of heart-ache.

On the face of it is a banal story and perhaps its 3 hours 40 minutes is rather lengthy but Eustache, with minute observation and a real sense of the life-style of today's young people, has made a film which (unlike his other films) should bring his name before the mass public.

Arthur Barron's *Jeremy* is a charming and sensitive story of love involving a young music student, Jeremy, and Susan, who is training to be a dancer. Robby Benson and Glynnis O'Connor beautifully convey the boy's shyness and the girl's strength of purpose — the bedrock alliance of American society.

concluded next month



# anna at cannes

**SHOWING AT** Cannes in the Critics' Week was Anna Karina's first film as a director (she also wrote it and played in it)—"Vivre Ensemble" (To Live Together).

"It's about a couple", she says, "a subject which is only banal because it is always treated in a banal way."

But in the beginning there was Anna Karina in America making a film and earning a lot of money. She saw something of

the American Underground cinema and—like most of us—said to herself, 'why don't I make a film myself?'

So she rented a suite at the Plaza Athenée and began to write a story about the people she knows best—"I've lived in the Latin quarter for ten years and I have written about people I've seen around me every day. But when I'd finished it I signed it with a couple of false, foreign-sounding names. But the famous writer I showed the scenario to thought there was something to it so I decided to film it."

"Finally a distributor became interested and Truffaut's director of production helped me work out a realistic cost."

"I worked with a small crew—'en famille' almost. At the beginning I had to get a bit of order—shout once or twice—but it worked out, although I was a bit scared of an all-male crew. The director of photography, Claude Agostini, helped me with the decors. We made them ourselves—in my flat turned into a studio. The kitchen was the administration quarters. We were a bit crowded. But it didn't matter."

"Different people have different ideas about the film—the couple are anti-heroes—it's an anti-man film—the woman is triumphant. It's not so. It's maternity that wins out—as in life."

Living together isn't easy, as Anna well remembers when she thinks back on her own life with Jean-Luc Godard of whom she speaks with affection and gratitude.

And the couple in the film doesn't find it that easy either. Michel Lancelot plays a professor of History. He meets Julie (Anna Karina) a modern free-wheeling girl who lives without history. These two opposite poles come together and take the road from Saint Germain to New York.

They make love. They travel. They stay in a friend's flat. They make love. They spend money like water. Money gets less—so does the love-making. They return to Paris. The loving is over—or is it?

To begin with the girl is a drifter—the man more stable. But their life together—and the prospects of a family—makes the girl more serious while the professor gets more light-headed.

**HUNGARY** had three films showing at Cannes—Ferenc Kardos's *Petofi '73* (in competition) and Pal Zolnay's *Photography* and Sandor Reisenbuchler's animated short *1812* (in the Quinzaine de Réalisateurs).

Thirty-five year old Ferenc Kardos has made only four features in seven years—his first, *Grimace*, was shown at Cannes 1966 in the Critics' Week.

Photographer on 'Petofi '73' is Janos Kende, perhaps best known for his work on Miklos Jancso's films.

Sandor Petofi was a famous 19th century poet and revolutionary—the film commemorates the 150th anniversary of his birth—his poems and his own personality were influential in the events of March 1848 in Budapest.

Kardos begins his film in a grammar school playground where the students are putting on a play about Petofi. They are all dressed in normal school wear except the central figure of the poet.

The play and history become intertwined and a further dimension is achieved by the play's cast talking seriously about their roles and their attitude to revolution and society.

**Right and below:** Two scenes from Ferenc Kardos's 'Petofi '73'—a modern interpretation of the life of the poet and revolutionary, Sandor Petofi.





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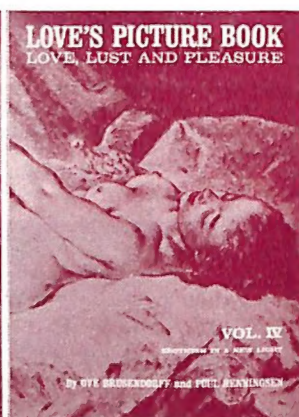
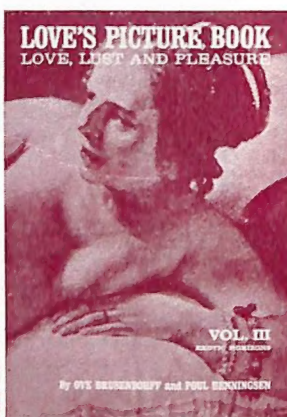
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# loves of a french pussycat

**MARC** IS a young newspaper columnist with an enviable life-style. He has a smart flat kept in order by a sexy maid and he has a string of girl-friends all able and willing to please the increasingly experienced Marc — experienced in methods of love and experienced at evading any emotional commitments.

Susan is his current girl but when she finds him in bed with the maid she objects to this permissive society. Marc is prepared to sack the maid but refuses to entertain the idea of marriage and the same girl every evening.

Susan leaves him and goes to her friend Karin whose curiosity is roused when she is told about the mercurially amorous Marc. She makes a bet with Susan that she will be taken on as the maid and eventually get Marc to propose to her.

Karin gets the job but it's rather more than she's bargained for. Disillusioned, she decides to abandon her original catch-the-man plan, but Marc, surprisingly, has other ideas.



Scenes, this page, from "The Loves of a French Pussycat".



## news from france

Jacques Demy's new film, "The most important event since Man landed on the Moon", which stars Marcello Mastroianni and Catherine Deneuve will, says the director, be in the tradition of René Clair's "Quatorze Juillet" or Becker's "Rue de l'Estrapade" — that is to say a popular and typically French film.

The action takes place in Montparnasse. Catherine Deneuve is a hairdresser who works in a salon on the rue de la Gaité. Marcello is a driving instructor. They meet and fall in love in the heart of the Parisian populace.

Not surprisingly Michel Legrand will provide the musical score and the film looks like being a strong return to the 'charm and sentiment' vein that once produced some of the best French films.

Nina Companeez has finished the scenario of her second film — a 15th century comedy, "Histoire très bonne et très joyeuse de Colinot Trousse chemise". A Rabelaisian fresco shot in Périgord.

The hero is an amiable young man who, despite his flattering success with women, searches for the girl of his dreams. He finds her — but married to a wealthy lord. He is as distressed as she is faithful but a good and attractive fairy offers him consolation.

Francis Huster (seen in Nina Companeez's first film "Faustine") will be Colinot and Brigitte Bardot will be the consoling fairy. Ottavia Piccolo is the inaccessible young lady and Jean-Claude Drouot her truculent husband. Nathalie Delon, Bernadette Lafont and Muriel Catala are also in the cast.

Claude Chabrol declares that his recent film "Les Noces rouges" will be his last, for a time about the bourgeoisie.

He has decided to begin a period of adventure films with "L'Uranie vermeille" which will star Catherine Deneuve and Richard Burton. Catherine Deneuve will play an entomologist who is sent to find a rare butterfly (Uranie vermeille) on the îles de la Sonde.

She uses a boat commanded by a drunken captain (Richard Burton). The hunt for the butterfly turns out to be unusually dramatic with the girl taking charge of the boat. And of course, she is attracted to the captain. Shooting begins this month.

Henry Chapier has begun shooting his third film, "Le Promoteur" in Venice. A French architect conceives a daring plan to save the sinking city which is opposed by his colleague, a more conservative Venetian. Their conflict is widened into an emotional rivalry with the arrival of a young aristocrat (Sonia Petrova), who symbolises the city.

Nicole Courcel, one of the most attractive of French actresses, had a big TV success recently in "Les Boussardes". In the next few months she will be busy both in TV and the cinema. Her first film will be "Friday, 8.30" directed by Roger Coggio in which she will play the wife of an apartment developer who falls in love with his best friend. Then she will also make two films for Guy Gilles: "La femme fatale" (with Michel Piccoli) and "Le jardin qui bascule" in which she will be a diamond smuggler. On the French television she will play "Madame Bovary".





Above: Lina (Anne Libert) reads from Rosa's personal diary while Ruth (Jacqueline Laurent) listens absorbed. From "Le Journal Intime d'Une Nymphomane".

personal

## diary

THE NEW French film, "Le Journal intime d'une Nymphomane" has a young wife, Ruth (Jacqueline Laurent), who is requested by the police of an unspecified South American country to go to a certain flat where her husband has been dis-

covered with the nude and very dead body of a strip-tease dancer called Rosa (Dany Sam).

Ruth goes to the flat where her husband insists on his innocence of the crime although he confesses that he did pick the girl up and went to bed with her.

Below: From "Le Journal Intime d'Une Nymphomane".



Ruth leaves the flat upset not knowing whether to believe her husband or not, then later, she decides to go to the nightclub where Rosa performed a striptease with another girl called Lina.

Ruth is shocked by the act she sees Lina perform (with another girl now) but contacts her to find out more about Rosa's background.

Lina invites Ruth to her flat where she tells her that Mathias (Ruth's husband) was at the club for several nights running before the crime and perhaps they might find out something more from Rosa's personal diary that she always kept.

Lina begins to read aloud to Ruth and the film now switches to the past life of the dead girl.

Rosa, apparently, left her family, young and innocent, determined to make her way in an exciting world. She met a man, Mathias, who, on their first meeting, raped her, and from that moment, disillusioned, she sought only the life of pleasure and degradation.

Then, by chance, some years later, she meets Mathias again and schemes to take her revenge.



Above: Claude Brasseur and Bulle Ogier in Jean Marboeuf's first film, "Bel Ordure", — the 'comédie humaine' of a conjuror, a pianist, a dancer and a police inspector, presented by Harlequin on the theme: Democracy is a slavery of work.

# TERRORISM

**MARCEL JULLIAN** who has until recently divided his talents between publishing and writing for the cinema, has decided to make his debut as a film director with his own script, "L'Ordre". The hero is an old member of the O.A.S. who, from a prison cell, manipulates two killers in a series of haphazard assassinations. In effect, every Frenchman becomes a target-hostage and the resultant fear engendered in the public pushes the authorities to pose a critical question: 'In order to find the whereabouts of these killers is the torture of the man in the cell justified?'

The Algerian war and political assassi-

nation, has become one of the major themes of young French directors and will no doubt reach a climax with the appearance of Fred Zinneman's "The Day of the Jackal".

After the humiliating defeat at Dien Bien Phu in 1954 the French government was faced, in 1956, with other protectorates demanding their independence. Tunisia and Morocco achieved this without difficulty but Algeria was a different matter. Rebellion broke out there some six months after Dien Bien Phu and went on for eight exhausting and demoralizing years.

Three basic groups went to make up the opposition to the official French attitude: the Algerians themselves who demanded independence; the French settlers (more than a million) who wanted to keep Algeria French, and the French troops in Algeria many of whose officers adopted an

aggressive policy to the Algerian rebels in defiance of official conciliatory policy. The two latter groups formed a Committee of Public Safety which virtually became a rival government to Paris and only the fall of the Fourth Republic and the recall of De Gaulle averted a civil war.

But when, in 1961, by a referendum, Algerians were given the choice of independence or union with France, Army commanders attempted a military coup to prevent an Algerian take-over. The coup misfired although the leaders and members of the OAS went into hiding to continue their acts of terrorism in both Algeria and France (including attempts on the life of De Gaulle in July 1962 — the basic theme of "The Day of the Jackal").

Rene Gainville's film, "Le Complot", (The Plot) is also concerned with the

Continued on Page 15



Above left: Michel Bouquet (right in picture) as Commissaire Lelong who tries to prevent O.A.S. commander, Clavet, from organising the prison escape of an O.A.S. general in René Gainville's "The Plot". Right: an action scene from the film.



Right: From Paolo Dominici's "Le monache di Sant' Arcangelo".

# anne heywood and religion and love

PAOLO DOMINICI'S new film "Le monache di Sant' Arcangelo" takes place in the sixteenth century and is the story of how the need for love finds its expression even in the most repressive and severe circumstances.

Within the walls of the convent of Sant' Arcangelo the love Sister Giulia (Anne Heywood) has for sister Chiara and the novice, Agnes, is contrasted with the ardent temperament of Sister Carmela (Ornella Muti) who alleviates the rigours of her cloisteral life with the passionate embraces of the noble Pietro Lanicani.

There is also the concession, that the convent has, of exploiting the gold brought from mines of the new world — this provokes greed and avarice, terrible concomitants to sexual hysteria and the sadomasochism involved when the sisters are trapped by the Inquisition of Cardinal Carafa and exorcism is attempted.

Vittorio De Sica, Raymond Pellegrin and Victoria Testi are the stars of "Music in the Veins" to be directed by Pasquale Squitieri.

Barbara Bouchet has the title role in "The Abbess of Castro" directed by Armando Crispino.

Claudia Cardinale has the title role in Franco Giraldi's "Angela".

Below: From "Le monache di Sant' Arcangelo" which stars Anne Heywood and Ornella Muti.





Right: Eva Czemerys as Giulia and Maurizio Bonuglia as don Giorgio in Francesco Mazzei's new film, "L'arma, l'ora, il movente" — a typical 'sexy thriller', one of the most popular Italian genres at the moment.

## more love

**FRANCESCO MAZZEI** has produced several successful films and now turns to directing with "L'arma, l'ora, il movente". It is the story of a priest, don Giorgio, who frankly receives and returns the admiration of two girls, Giulia and Orchidea.

But the relationship causes considerable conflict in don Giorgio's heart and his thoughts become a sinful torment. Then, one day, his stabbed body is discovered at the foot of the organ in the church where he took Mass and where he first met the two young women. Sole witness of the crime is a ten-year-old child, Ferruccio, who is the key character to the whole film.

In charge of the investigation is the commissario Boito, a tough but human man, not above side-stepping the rules to reach his victim.

In the course of his investigations he is sexually attracted to Orchidea although he suspects her. Then Giulia is killed and the body of Orchidea's husband is discovered stabbed (like don Giorgio) in his office.

Is Orchidea (attractively played by Bedi Moratti) the murderess?



Despite the upsets of the Italian State producing and distributing company (E.G.C. — Ente Gestione Cinema), the involved censorship laws which hold up films nationally when under local trial, and despite the tardy passing of the new rules regarding the Venice Festival (which at the moment may or may not take place), the Italian cinema looks like heading for an impressively expanding 1973.

The companies of Andrea Rizzoli and Dino De Laurentiis have announced their intention of working together in distribut-

ing their films to world markets and their organization will be available to other Italian companies needing overseas promotion.

This is on top of the increasing tendency for overseas film-makers to base their European productions in Rome which can truthfully said to be the European Hollywood—a sad blow to British studios which hoped to net some of this production.

Co-production will also be a prominent feature in the Italian film economy and a five country venture — producer Alfredo

Bini's "The Inferno" based on Dante's "The Divine Comedy" — is such an example. Countries involved are the USSR, Yugoslavia, France, West Germany and Italy.

Due to begin filming next year Franco Zeffirelli will direct and Richard Burton will probably play Dante.

Giorgio Capitani is directing "The Slave" starring Lando Buzzanca and Catherine Spaak.

Lisa Gastoni stars in film writer Sergio Bazzini's "Autumn Story" his first film as director.



### "Terrorism" from page 13

O.A.S. but as the director says — "it is not a film engagé or one to provoke political argument — still less to convey a message — it is simply an adventure thriller involving a number of men who are presented neither as heroes nor traitors but as men who, one day, have to make a choice. They are men and women of our time, caught up in a conflict in which they have decided to play a role: on the side of De Gaulle and the police — or with the O.A.S. Both sides had men of bravery — and some not so brave.

In "Le Complot" Dominique Clavet is ordered to organize the escape of General Challe held at Tulle. Commissaire Lelong is the policeman who pits his wits against him.

This confrontation, between an O.A.S. man and a police officer is reminiscent of "The Day of the Jackal", although the principal targets are different.

Jeanne Moreau has developed a taste for travel. After making "Jeanne la Française" in Brazil with director Carlos Diegues she is off to Canada to star in a film directed by Pierre Ducapè called "I love You".

Left: Vittorio Gassman involved in the Mexican revolution of 1910 in *Che c'entriamo noi con la rivoluzione* a comedy directed by Sergio Corbucci.



## getting the connection





This, and opposite page, scenes from Werner Kunz's "Sex Connection" to be released by Miracle Films.

## a new swiss film

**WERNER KUNZ'S** new sex comedy, "Sex Connection", begins on the bright sunny shores of Lake Maggiore in northern Italy where a mini-bus is making its way north to the Swiss border.

In the bus are Ann, Brigitte and Peggy, and their boy-friends, Allan and Robert. They all come from well-to-do families, but getting bored with traditional middle-class life organized by mummy and daddy they have pooled what little money they had personally and bought an old bus in which they intend to travel the world.

But by the time they have reached Lake Maggiore they are broke and hungry and in trouble with an over-zealous carabinieri.

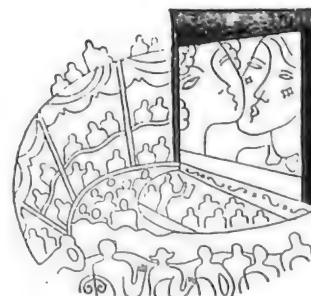
Later they pick up a hitch-hiker, Ali, and subsequently discover he has been in trouble at the customs for drug smuggling.



Reaching the Swiss border the five friends find themselves in trouble again with the customs and the police.

Hungry and now without petrol the group is immobilised but Robert suggests they run a fake marriage guidance computer from the bus. Publicity handouts are arranged with a local printer on the understanding that he will be provided with a girl.

The venture is a flop but still the printer has to be paid and with no girls to date him. They cut the cards and Brigitte is the one who has to sacrifice herself — and that's how a printer discovers his long lost daughter.







the  
two  
faces  
of  
WOMAN





This and opposite page: Eva Czemerys in Nello Rossatti's "Wife by Night" (Miracle Films).

**EVA CZEMERYS** is one of the most attractive and popular actresses in the "sexy thrilling" and "psycho drama" genres of the Italian cinema.

In "Wife by Night" (to be seen now in the provinces) she plays the wife of a successful advertising agency executive. Despite their affluent life their early happy rapport has gone and she is bored.

She decides to work in a friend's dress shop and soon she becomes obsessed with the idea of becoming even more successful than her husband. But a dress shop presents little scope.

Her friend then suggests that as a 'call-girl de luxe' she could get into the big money. She is set up in a flat and clients are arranged.

She is indeed successful but she is gradually overcome with self-disgust and finally confesses to her husband who amazes her by admitting he has known her secret all along. In a fit of rage she shoots him.





Opposite Page: The Damsel In Distress has long been one of the major figures of The Romantic Agony — a style from which the horror film is basically derived. Nadine De Rongot (one of the numerous attractive stars of Avis Films) is here interpreting a theme as old as Greek legend which the Pre-Raphaelites decorously exploited as "Perseus and Andromeda", to take one example, and current horror film makers turn into a teenage girl in the clutches of a mad surgeon.

Right: Vanessa Shaw is surprised and terrified in her bath in traditional fashion in Antony Balch's "Horror Hospital".

## ROMANTIC AGONY - or the lady's due for turning

THE RECENT instigation of all-night programmes of Horror Films underlines the continuing popularity of the genre, even if this country has not yet reached the intellectualized obsession of Spain or France who have instituted annual International Horror Festivals at Sitges and Paris.

The hardline Horror Film (as Brian Davis refers to the genre in the introduction of his new book "The Thriller" — which is



not about Horror Films) is quite distinct from the murder mystery or thriller in which the excitement of a pursuit variant or the provocation of curiosity (who dunnit?) are the main attractions.

In the best horror films there is a physical frisson which reaches back to Man's earliest fears of Death and Satan and which, over the centuries have been (mostly in literature) intellectually refined — from the crudity of the early Gothic tales of terror to the Symbolists, metaphysical art and Surrealism.

Mario Praz's now famous book, "The Romantic Agony" (Oxford University Press, £2.25) in a translation from the original Italian, which bore the more specific title, "La carne, la morte e il diavolo nella letteratura romantica" (The flesh, death and the devil in romantic literature) is a first-rate introduction to the style which, in its cinematic form, has a Festival sponsored by the French Ministry of Culture.

Not that Antony Balch would claim such intellectual antecedents for his new film, "Horror Hospital" — although the mad doctor (surgeon) is a classic figure.

In "Horror Hospital" Dr. Storm (unconscious recall of Sturm?) played by Michael Gough, runs a Health Hospital in which he performs hideous brain experiments on young people.

Jason is sent to the hospital — Brittlehurst Manor — by a shady travel agent and in the train on the way there he meets the attractive Judy who is also going to Brittlehurst to see her only relative, Aunt Harris, who is, in fact, one of Dr. Storm's assistants.

At Brittlehurst, where they are made to share the same room (not a particularly terrible ordeal in view of Judy's attractions) the two discover bike boys in black leather, young people wandering around like zombies with their foreheads scarred, and basin taps that run hot and cold blood. Clearly not a place to spend a quiet week-end.

Assisting in the horror are Robin Askwith, Ellen Pollock, Skip Martin and (guesting) Dennis Price.

We draw attention to the May issue of "La revue du Cinéma" (Image et Son) which is devoted to Sade and the Cinema and in which many a damsel finds herself in distress. Interviews with Claude Pierson, Jacques Scandelari and José Benazeraf as well as some thoughtful articles and reference to the influence of the strip-cartoon make this an important issue.



Right: Outraged and disbelieving Torvald (David Warner) learns that seven years before his wife Nora (Jane Fonda) forged a promissory note in order to borrow money to help him in an illness. From Joseph Losey's "A Doll's House".  
 Right centre: Dr. Rank (Trevor Howard) is fed a sweet by Nora, watched by her friend Kristine (Delphine Seyrig) in Joseph Losey's film of the Ibsen play, "A Doll's House".

## losey and women's lib

JOSEPH LOSEY'S production of Ibsen's "A Doll's House" starring Jane Fonda, Edward Fox, Trevor Howard, Delphine Seyrig and David Warner was filmed in the Norwegian town of Roros, 250 miles north of Oslo. The production was filmed in five weeks, entirely on location, utilizing interiors of various period houses in the town. Since David Mercer's adaptation transfers a good deal of Ibsen's action out of doors, a third of the film was shot on exterior locations in and around Roros, a starkly beautiful, one-time copper mining centre which has remained relatively untouched since the mid-19th Century.

Losey, who produced as well as directed the film, assembled a largely English crew with supplementary team members from the Norwegian film industry. Eileen Diss, the award winning British TV Art Director is the Production Designer, while Gerry Fisher, who worked with the director previously on "Accident", "The Go-Between" and "Secret Ceremony" is director of photography.

Ibsen's play, first published in 1879, has been a starring vehicle for world famous actresses since early in this century. Such stars as Nazimova, Laurette Taylor, Ruth Gordon, Helen Hayes, Peggy Ashcroft, Julie Harris, Joan Greenwood and, currently Bibi Andersson (in a production at the Royal Theatre in Stockholm) have all interpreted the part of "Nora Helmer" the high spirited "model wife" who forges a promissory note in order to save her husband's health and, who, at the climax of the play, in one of the most resonant gestures in



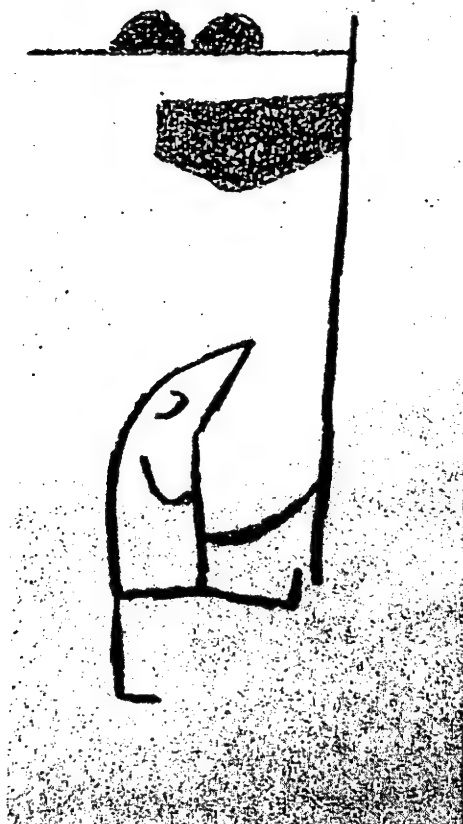
all theatrical literature closes the door on husband and children to begin a new life alone. Nora's act — her search for individuality with its similarity to the battle waged today by 'Women's Liberation' was an obvious attraction to Jane Fonda who has never before played a classical role. Miss Fonda was Mr. Losey's first and only choice for "Nora" and the production largely came into being when the actress agreed to play the part.

Jane Fonda arrived in Northern Norway to star in Joseph Losey's "A Doll's House" hardly rested from a 15 city election time tour of the U.S. during which she campaigned — not for McGovern or Nixon, but for peace in Vietnam. She had also stopped off in Paris for meetings with the North Vietnamese Peace delegation, including a private tete-a-tete with Madame Binh, and then, accompanied by her four year old daughter, Vanessa Vadim, a nurse and a friend (American film editor Nancy Ellen Dowd) she rushed headlong into playing Ibsen's controversial Nora Helmer, the "model wife" who closes the door on her husband and family in order to begin her life again — alone.

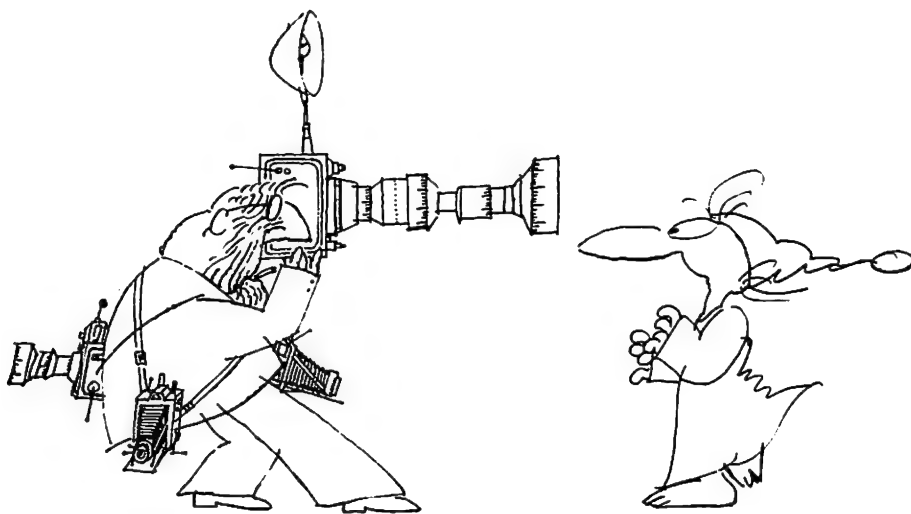
Continued on Page 25

Left: Jane Fonda and Joseph Losey take a stroll in snowcovered Roros, Norway, while making "A Doll's House".





Above: From "Flags".



Right: From Nedeljko Dragic's "Tup-Tup".

The best Yugoslav cartoons have a marvellous surrealistic irreverence which is echoed in the feature field by the works of Dusan Makavejev. For instance in Makavejev's new film "Sweet Movie" an astronaut looks out of his spaceship and asks a colleague: "What are those coloured pearls on the outside of the porthole?" "It's the constellation of Urine," comes the reply. "In this way," explains Makavejev, "I want to show that even drops of human urine, escaped somehow from spacesuits, floating in outer space and eventually settling on the porthole of a space-ship, assume some new, galactic dimensions. In other words a great whole world may be discovered in micro-relationships."



## BIG YEAR for yugoslavia

THE YUGOSLAV'S are calling 1973 their film year for one reason or another. It marks the thirtieth anniversary of socialist Yugoslav film industry as well as being the twentieth anniversary of the Pula festival but, more important, it marks the reorganization of Yugoslav production and distribution.

More important still, of course, will be if 1973 marks the appearance of a few really fine films that the industry is capable of producing.

In the field of animation it has already set a high standard with Zoran Jovanovic's "Flags" (Gold medal at the Belgrade Festival of documentary and short films) and Nedeljko Dragic's "Tup-Tup" (Silver medal at the same festival and nominated for an Oscar).

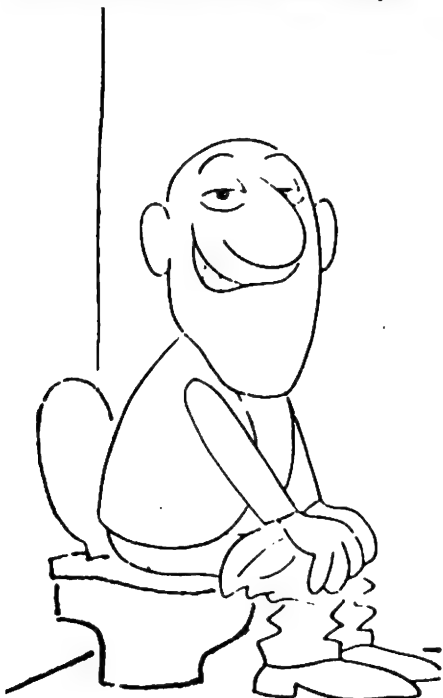
Thirty-seven year old Nedeljko Dragic is one of the most brilliant of the Zagreb animators. Originally a newspaper cartoonist he directed the marvellous "Diogenes Perhaps" as well as "Per Aspera Ad Astra" and "Striptease".

"Tup-Tup" is about the influence of environment — how the noise and bustle of big cities can make neurotics of their

inhabitants. What happens to a person who is irritated by a certain sound while he is trying to read a newspaper is the theme of the film. A calm person constantly bombarded by noise becomes dangerous. Over-population, pollution and noise are our major enemies.

"Flags" is an imaginative piece showing how flags of different colours (nationalities) have their own way of fluttering in the breeze.

Interesting new feature films include Nikola Majdak's "The Letter", about a prostitute forced to live with the illusion of love and happiness; Dusan Makavejev's "The Sweet Movie" which protests (says its director) that comedies should be erotic and love films should be comic; Kreso Golik's "To Live from Love", about young students who marry early and have to face up to economic difficulties; Gojko Sipovac's "Salt" — a war story; Vladimir Tadjev's "Loitering is Illegal", about a good-natured girl whose poor circumstances make her a victim in a big city; and Miki Stamenkovic's "The Terrorists" — about the resistance to fascist infiltration in Yugoslavia.





"HITLER, the last ten Days" was directed (his debut) by Italian film writer Ennio De Concini from a screen play written by himself with Maria Pia Fusco and Wolfgang Reinhardt based on the eye witness account "The Last Days of the Chancellery" by Gerhard Boldt.

Much of the film's action is seen through the eyes of the young officer Hauptmann Hoffmann, portrayed by Simon Ward. In real life Hoffmann is Gerhard Boldt.

Today, Boldt lives in Lubeck, Germany, a successful importer and exporter of wines. But at the time of The Third Reich he was Rittmeister Boldt, a twice-decorated cavalry officer who, after being wounded at the front, was seconded to the German intelligence section headed by General Gehlen. It was Gehlen who sent him into the bunker with up-to-date intelligence for the Fuehrer on the state of the war. He stayed there for many days, becoming aide to General Krebs, a position which allowed him to observe at first-hand the dramatic sequence of events in the bunker as the Third Reich crumbled and died.

After the war Boldt was interned for a short while by British Intelligence in an interrogation camp at Schleswig-Holstein, and it was on notes he made at this time that he wrote his book which immediately became a best seller.

Driven beneath the ground as the approaching armies of the Allies threw a girdle around the stricken city, Hitler gathered the dwindling numbers of those still loyal to him in the hierarchy that had once been the Third Reich, and existed like a trapped animal until even he realised that the only choice open to him was capture — or suicide. This is the story of the film.

These were some of the men and women present in the bunker or referred to during the final nightmarish days of The Third Reich as depicted in HITLER: THE LAST TEN DAYS, MGM's presentation of the John Heyman-Wolfgang Reinhardt production.

Some paid the ultimate penalty for their crimes against humanity. Some thwarted the hangman by taking their own lives. A few remain alive today.

Adolf Hitler (Alec Guinness) — The Fuehrer. Celebrated his 56th birthday on April 20th, 1945 and killed himself on April 30th with the Allied armies on the threshold of the bunker.

Eva Braun (Doris Kunstmann) — Hitler's long-time mistress whom he married on April 29th, 1945 — the day before both committed suicide in the Fuehrerbunker. Her relationship with Hitler was virtually unknown to the German public.

Josef Goebbels (John Bennett) — Hitler's Propaganda Minister and close personal friend. His wife Magda and their children joined Goebbels in the bunker. The children were poisoned; Goebbels and his wife were shot by SS men.

Martin Bormann (Mark Kingston) — From Rudolf Hess's assistant became Hitler's secretary and then head of the new Party Chancery. Bitter rival of Goering whom he saw overthrown during the last ten days. Left the bunker following Hitler's suicide and disappeared. Rumours persist that he is still alive in South America.

Ritter Von Greim (Eric Porter) — Replaced Goering as Head of the Luftwaffe on April 26th, 1945. Wounded while flying to Berlin. Committed suicide after arrest by the Allies.

Hanna Reitsch (Diane Cilento) — Hitler's leading test pilot and close personal friend. When Von Greim was wounded on way to Berlin she piloted the plane into the heart of the city. Still alive today in Germany.

# HITLER

## the last ten days

Right: Adolf Hitler (Alec Guinness) and part of the general staff who were with him in the bunker during the final days— (left to right) Hoffmann (Simon Ward), Jodl (Philip Stone) and Martin Bormann (Mark Kingston).

Right centre: Hitler greets Hanna Reitsch (Diane Cilento) who flew Ritter von Greim (seen centre and played by Eric Porter) into Berlin.

Right bottom: The one day's marriage of Adolf Hitler (Alec Guinness) to Eva Braun is almost over. He shows Eva Braun (Doris Kunstmann) the pistol with which he will take his life.



Above: Hitler (Alec Guinness) looks at the model of his dream city of culture. Below: Hitler with his Minister of Propaganda, Josef Goebbels (John Bennett).





#### "Losey" from Page 22

When asked if she had ever seen a production of the play, Miss Fonda answered "I've never seen it — except in my own life", — referring perhaps to the celebrated walk she took when she left husband Roger Vadim and set out to fight the fight against social injustice, war, poverty, imperialism and most of the other ills that afflict humanity. At the time Vadim said, "It was no fun being married to Joan of Arc".

As a woman Jane feels the role is "probably the greatest part, in terms of speaking to the woman's movement, that was ever written. She is a rich version of most women. Most women, except those who have, through the women's movement, developed a new consciousness, spend most of their time lying. Lying to themselves, to the men they live with, lying to society in order to survive, in order to be accepted. It's very difficult to be a whole person if one has been lying. Nora learns this at the end of the play and you can't find a clearer voice speaking to women all over the world."

For the past two years — since before she captured the Oscar for "Klute", Jane has refused to accept any screen parts except those that can "help people understand something about their own lives — perhaps help them to make changes." But, now she has completed her work for Losey, she will take a rest from acting "for at least six months".

She has contracted to write a book "about change", she says, "about myself and my change — which I guess relates to 'A Doll's House' as well. Nora changes. I did and I think most women — we all — can."

Losey turned to "A Doll's House" because he wanted to make a simple statement, because the play is more pertinent today than any time since it was written, because Jane Fonda was available for the central role of Nora.

Losey has continually said in interviews that it is necessary to keep working.

"An awful lot of nonsense about movies has been said by people who say it is just an entertainment medium (without describing what entertainment is). Or they say it is a story-telling medium and you haven't told a story. They don't stop to realize that there are maybe seven basic stories. It seems to me that a picture must be a visual exploration and if you don't have room for that, no amount of dialogue will make it a good film.

"The director's primary and personal statement is made through the use of his own talents and in protecting the other talents so that they can afford to be vulnerable: creating an atmosphere in which they feel safe.

"I can no longer settle for direct messages. I want to make films that break down certainty. There are no absolutes, and I want to show this, not by being amorphous or mystical or verbose or unspecific, but by being as precise as possible about those things that can never be precise.

"People are terribly lonely. They are lonely and full of betrayals in themselves and each other. There's never any clear division between good and evil. People are victims of a situation they are in. It is a never ending struggle. I don't think my films are social documents. I'm not particularly interested in social reforms, and above all I don't believe in "message films". The moment the spectator's emotion stops him thinking, the director has failed."





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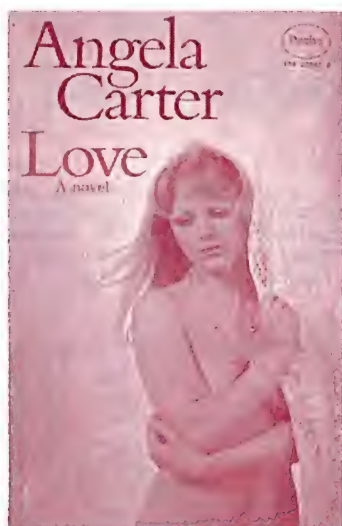
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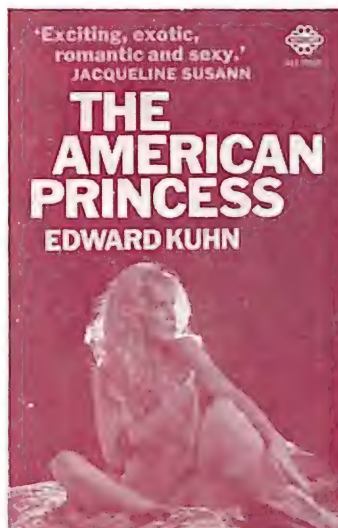
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# baba yaga

Corrado Farina was born in Turin in 1939. After taking a diploma in jurisprudence he studied at the Film department of Turin University for five years. He has made over five hundred publicity films and, in Rome, a number of shorts including 'Freud in the Strip Cartoon', 'Salgari della nostra infanzia' and 'Buzzati delle montagne'.

Always interested in the strip cartoon Farina has now turned his attention to Guido Crepax's famous Valentina and her adventures with the witch, Baba Yaga.

"I have always been interested in fantasy cinema", Farina says, "in which irrational

and indecipherable elements from science-fiction, horror, surrealism, magic—what you will—occur. The story of a witch living in modern Milan interested me—she is a character, an archetype, a symbol representing the past while Milan represents the present and the future."

Valentina is a modern young girl—a photographer—who seeks total freedom and liberation. One day she is knocked down by a car driven by a strange woman who begs to be given a personal object of the girl's.

From that moment Valentina comes slowly under the power of the woman who is the witch Baba Yaga.

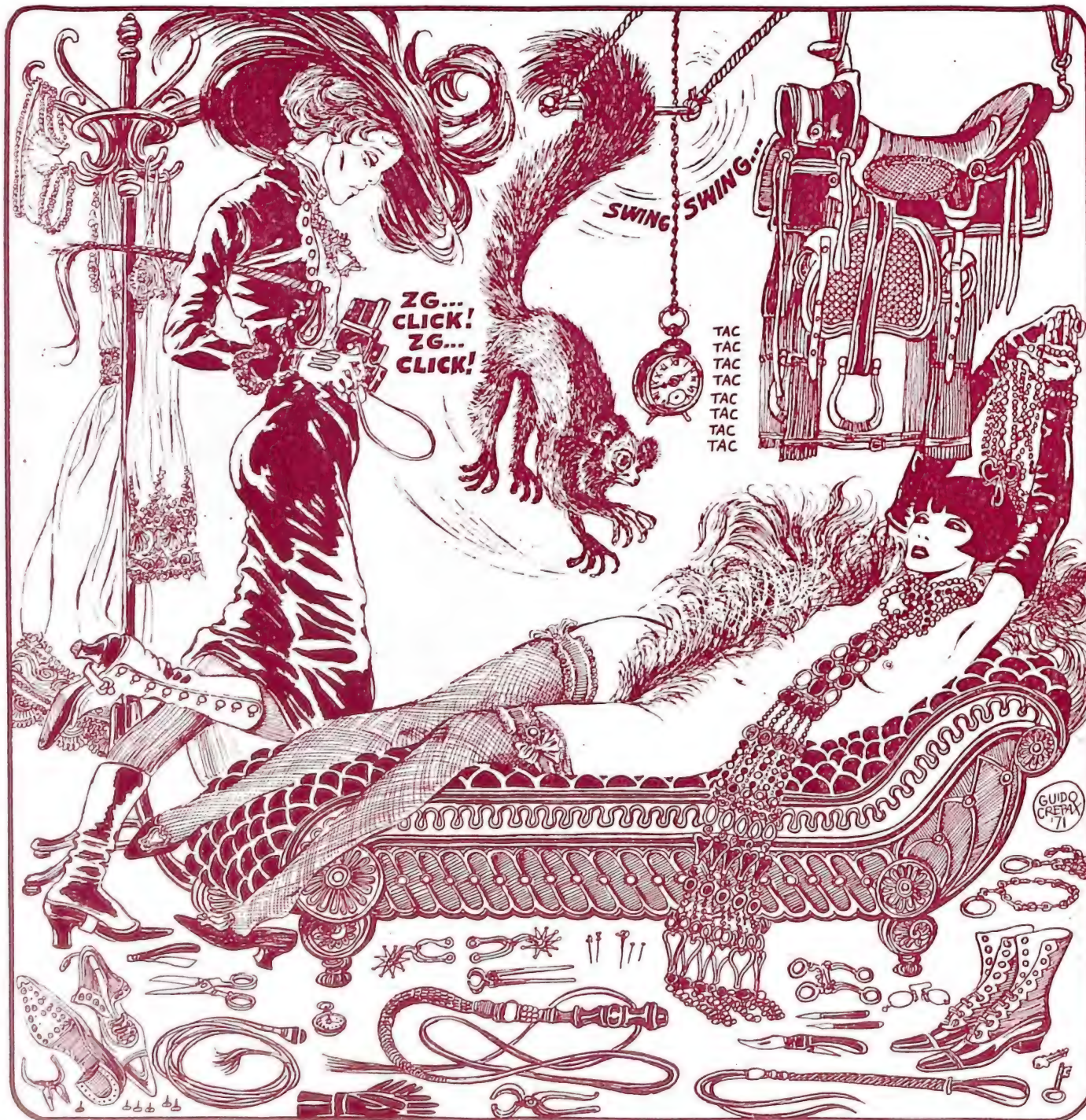
But the whole story has a surrealistic—dreamlike quality and one is never certain if it is not all a nightmare.

The artist brilliantly keeps the story between unbelievable horror and everyday events and his drawings follow a cinematic style that completely breaks down the old formalised technique of the strip cartoon.

Ali Baba Yaga (new stories of Valentina from which these illustrations are taken) is published by Milano Libri Edizioni—Via Spiga 1—Milano.



Carroll Baker and Isabelle De Funes play Baba Yaga and Valentina in Corrado Farina's adaptation of Crepax's cartoon. The two cartoon characters are seen in the bizarre scene below.





# in between

IT IS surprising how many couples live in strange love-hate relationships in which cruelty is tempered by regard. Oliver, a playwright, and his wife, Irene, live in such a conflict in their house on the Cornish coast.

Oliver comes from a theatrical family—his mother, whom he adored, was a famous actress and it is only when he can persuade Irene to wear some of the dead woman's theatrical costumes that he will accept any sexual rapport with her.

This strange circumstance has built up a tension between them relieved, on Oliver's side, by his love for a cat—Napoleon. One day, in a violent release from her hatred of the cat as a kind of obstacle to her own fulfillment, Irene blinds the animal and sets it to wander in the grounds.

When Oliver's attractive cousin, Mercy, arrives to spend a few days with them, the stage is set for a violent explosion and only her presence prevents a major catastrophe when the playwright discovers the cat.

Mercy, in fact, brings a kind of equilibrium to the household—taking both

sides, becoming Oliver's mistress and then (unknown to him) becoming very close to Irene.

Thus when Mercy discovers Oliver's plot to kill his wife she warns Irene who seems not to take the idea too seriously. But when she sees for herself evidence of his plans Irene kills Oliver aided by the unwill-

ing Mercy.

They hide the body in a cavity in a wall which Oliver had intended to hold the dead body of Irene.

But an unexpected visitor in the person of an RSPCA inspector—informed by Oliver of Irene's maltreatment of the cat—causes an unexpected denouement.



Below: Edwige Fenech and Luigi Pistilli in "Excite Me" now at the Jacey, Trafalgar Square. Above: From "Excite Me".



## the thriller

Brian Davis's "The Thriller" (Studio Vista Pictureback series, 90p.) is a fascinating dissertation on the development of the post-war thriller (as distinct from Horror) film.

Always a popular genre, today directors have reached a new impact of realism combined with themes of genuine importance — particularly those of a political or social nature (as in the French and Italian thrillers) which might almost be called Modern Historical Thrillers.

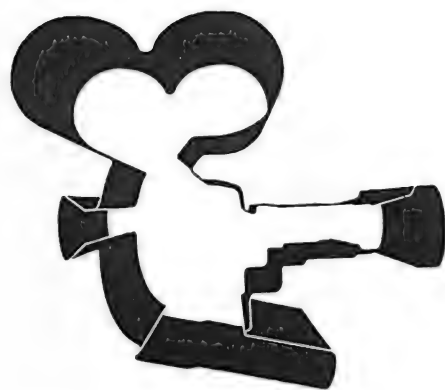
The formula of the classic thriller is as rigid as a Greek tragedy but, it can be

used for an incredibly wide variety of stories — providing the man in charge knows what he is doing (as Mr. Davis says) even the oldest cliché in the book can work perfectly. The best "hunt" thriller we have read recently is "The Day of the Jackal" and we can't wait to see Fred Zinneman's film.





Above: Eva Czemerys in a scene from "Wife by Night" (Birmingham Cinephone this month)



Right: Marie Liljedahl as Inga in Joseph W. Sanro's 'The Seduction of Inga', the story of a girl who works for a writer and falls in love with him only to find he is involved with his own step-daughter.

# current and coming films

Science Fiction Cinema — a major season at the N.F.T. includes some 60 films. The season has been arranged in conjunction with the Science Fiction Foundation of Gt. Britain and Philip Strick. Films in the season include *WOMAN IN THE MOON* (Fritz Lang), *THE ANDROMEDA STRAIN* (Robert Wise), *THE ISLAND OF LOST SOULS* (Erle C. Kenton), *THE NIGHT OF THE LIVING DEAD* (George A. Romero), *THE INVISIBLE MAN* (Robert Wise), *THE DAMNED* (Joseph Losey), *THE MAN WHO THOUGHT LIFE* (Jens Ravin) and *INVASION OF THE BODY SNATCHERS* (Don Siegel). There will be two all-night shows.

## SOLARIS

Andrei Tarkovsky's space film "Solaris" (Curzon) has been called the Soviet 2001 but this is misleading. Solaris is concerned not so much with the technology of space travel as with the emotional crises caused by isolation in space and by the first eerie meetings with an alien intelligence. It is, in fact, a spectacular exploration of what modern science fiction writers are calling "inner space", the treacherous landscapes of the mind itself.

The film is set in the distant future on an almost deserted space station in orbit around the mysterious planet Solaris. The planet's surface consists of swirling mists and liquids causing hallucinations to the scientists on the space station. Their reports back to Earth have become so erratic that an astronaut psychologist, Kelvin, is sent to investigate. He finds an extraordinary situation: Solaris creates artificial beings based on the memories and fears of its observers. Kelvin is soon confronted



Above: From Andrei Tarkovsky's brilliant space film, 'Solaris'.



Above: a beautiful portrait of Blanche (Ligia Branice) in Borowczyk's beautifully evocative film, 'Blanche'.

with a living copy of the beautiful wife he lost ten years ago . . .

Nearly three hours long the invention never flags and visually it is hauntingly beautiful. Not simply for sci-fi fans it absorbs on both the human and technical level.

**PERHAPS THE** first indication of a revival of interest in Symbolism was the appearance in 1942 of Carné's 'Les Visiteurs du Soir' based on a medieval legend 'invented' by Jacques Prévert. René Barjavel wrote in "L'Echo des Etudiants": "Perhaps for the first time since the sound film the French cinema has found itself in its true domain—that of fantasy, poetry, of mystery, of subtle play across and under reality . . . the rhythm is slow but is of choice not error."

Cocteau may have grasped the idea from Carné or when writing the dialogue for the comic period piece 'La Baron Fantome' (1942) but his films, fine though they are, never achieved the true innocent mystery of symbolism or the "combination of the sensual spirit and the sorrowful flesh" as Verlaine describes "Decadence."

Continued on Page 35

Right: From 'Black Gunn', now on wide release. Story has Jim Brown as a night-club owner who becomes involved in his younger brother's social protest.



There have now become, particularly in London, many independent alternatives to circuit filmgoing. Large old-type cinemas have become complexes of two or three theatres; clubs (not only the kind showing sex films) have sprung up and hotels have become film conscious. And of course there are the usual Classic repertory cinemas. Complexes now include: Times Centa (Baker Street); Berkeley One and Two (Tottenham Court Road); Classic Hendon 1, 2 and 3. Clubs and Independent cinemas now include: Exxon Club (42 Danbury St. Angel); Minema, (45 Knightsbridge); Oscar 1 (Brewer St.); Screen on Islington Green (Upper Street); Arches Film Society (Arches, Villiers Street); Kings Cross Cinema (Pentonville Rd.); Galaxy (Shepherds Bush Centre); Paris Pullman late shows from 11pm; Starlight Vintage (Mayfair Hotel); Golden Harvest Cinema Club (76 Wardour St.); ICA Cinema, (The Mall).



## european cinema?

**IN A LECTURE**, Films and Film-making in the Seventies given at the Royal Society of Arts, Mr. Carl Foreman said: the question of the cinema within the Common Market, the possibility and advisability of broadening the present bilateral or trilateral co-financing and co-production arrangements into a multi-lateral European structure is very much on the table, and conferences are being held among the various associations of producers, distributors, financiers and technicians. The quest is for a European identity, and a European cinema, although I am not certain as to the meaning of these attractive phrases. One presumes that the prime objective or goal would be to make better films, but I have never heard it mentioned. What is discussed is the possibility of the pooling of the various aids and subsidies in the European film-producing countries, and driving out the Americans without making them angry. It may be a worth while objective, but I candidly admit that I do not know if it is possible, even if desirable. I have spent the better part of twenty years learning how to become an Anglo-American, and my instant reflex to any change or development is to ask whether or not it is good for the British film industry. Our own Film Production Association is, I think it is fair to say, divided on this matter, or in any event sees many problems to be overcome, perhaps insoluble ones. And Mr. George Elvin, for so long the leader of the Association of Cinematograph, Television and Allied Technicians, takes an extremely dim view of British participation in a films common market, in these words: 'National aids will lose their protective benefits, European Community films and programmes will be deemed British, the closed ranks of our trade union membership will be at risk because of free mobility of labour, our hard-earned conditions of employment will be challenged from those countries whose standards are below ours. There is also grave danger to the protective provisions in the film co-production treaties with France and Italy which we obtained with the support of the governments and producers involved. . . . It will need all our ingenuity and strength . . . to avoid the worst consequences of those retrogressive steps . . . I have quoted Mr. Elvin at such length only to demonstrate that the question of film-making and distribution within the Common Market is somewhat more complicated than the manufacture and sale of butter, and there is no guarantee that the quality of the end product will be improved.'

## the case of clubs

Derek Hill has a trenchant article on the proposed amendments to the Cinematograph Acts in the May issue of the re-organized *Film*. Perhaps the most important point raised is that under the new legislation cinema clubs conducted for private gain will only be able to operate in premises licensed by the local authority who will require every film exhibited to carry a certificate from the British Board of Film Censors or from the authority itself.

This will inevitably raise the question of censorship once more as clubs organized for profit will be unable to show uncertified films as they are now allowed to do.

The Home Office really has to make up its mind whether an adult audience should be left to its own devices or whether it needs chaperoning. To get every film to be shown, certified, would, as Derek Hill points out, be difficult, particularly in the case of Festivals — or would these be a separate case — in which case where do separate cases begin and end.



Above: From *Love Play: Swedish Style* — a business deal becomes sexually involved and a girl from a finishing school learns she has finished school.

## hitler or no

There has been much said about Mr. Bernard Delfont rejecting the Hitler film. An owner of theatres or of a shop has every right to determine what he shows or sells in them. The real question is should such a large percentage of the exhibition outlets for films be in the hands of one body?





Correct at time of going to Press. Readers are advised to check before making a journey as these programmes are subject to alteration.

Academy 1 (437 2981) — Chabrol's Just before Nightfall  
Academy 2 (437 5129) — Claire Bloom in A Doll's House  
Academy 3 (437 8819) — Jansco's Red Psalm  
Berkeley 1 (636 8150) — Danish Bed and Board and Woman in a Lizard's Skin.  
Berkeley 2 (636 8150) — Bergman's Cries and Whispers and Mr. Hulot in Traffic  
Centa Cinema, Piccadilly (734 1449) — Stories of 3 Lustful Daughters and Love Me Darling  
Classic Moulin (437 1653) — Swinging Wives and Seduction of Inga  
Classic Charing Cross Rd. (930 6915) — Sex in the Office and Sex Love and Marriage  
Classic Chelsea — From 3rd: Cabaret  
Classic Victoria — Death by Invitation and Judy's Little No No  
Classic Piccadilly (437 2380) — Themroc  
Continental (636 4193) — Bluebeard and Sex Shop  
Curzon (499 3737) — Solaris. (The book by Stanislaw Lem is now published by Faber and Faber, £2.) See page 31.  
Empire — Hitler: The Last Ten Days (see page 24).  
Jacey Charing Cross Rd. (437 4815) — Ciao Manhattan  
Jacey, Leicester Square (437 4815) — Hot and Blue and Hungry for Sex  
Jacey Trafalgar Square (930 1143) — Excite Me and The Naughty Nun  
Odeon, St. Martin's Lane — Godspell  
Paris Pullman (437 5898) — Blanche (see page 31)  
Prince Charles (437 8181) — Last Tango in Paris  
Warner Rendezvous — O Lucky Man!  
Windmill (437 7413) — Love under 17 and As you like it

Birmingham, Jacey — Sex Life in a Convent and The Female Bunch, 4 (7); I am a Nymphomaniac and Not Tonight Darling, 11 (7); She Died with Her Boots On and My Swedish Meatball, 18 (7); I am Available and Any Special Way? 25 (7)  
Birmingham, Cinephone — Forbidden Decameron and Wife by Night, 4 (14); Hot and Blue and Hungry for Sex, 18 (7)  
Manchester Cinephone: Sex Artist and Night after night 3 (7); Sin, Sun and Sex and 48 hours of Love 10 (7); Adultery Italian Style and I need a Woman 17 (7); Love me baby love me and Mondo Sex 24 (7)

## Classics

Brixton — Keep On Rockin' and Sounds Of The 70's, 3rd; When Eight Bells Toll and Puppet On A Chain, 4 (6); Late Shows — Performance, 15 (2); The House That Dripped Blood and The Honeymoon Killers, 22 (2)  
Chelsea — The National Health, 10 (7); Cabaret, 24th; Late Shows — Flesh, 9th; The Illustrated Man, 23rd  
Colindale (One) — Au Pair Girls and Permissive, 24 (7)  
Crown Hill (One) — Travels With My Aunt, 3 (7); Nicholas And Alexandra, 10 (7); Late Shows — Bob and Carol and Ted and Alice and The Chastity Belt, 8 (2); Dracula Has Risen From The Grave and A Covenant With Death, 15 (2)  
Crown Hill (Two) — Dead Sexy and 69, 10 (7); Anybody's and Sexarella, 17 (7); Diary Of A Half-Virgin and Sex and The Vampire, 24 (7)  
Crown Hill (Three) — Savage Messiah and Pretty Maids All In A Row, 10 (7); Love In The Afternoon and Smiles of A Summer Night, 17 (7)  
South Croydon — A Fistful Of Dynamite, 3 (6); When Eight Bells Toll and Puppet On A Chain, 10 (7); Easy Rider and Red Sun 24 (7)  
Erith — Percy and The Body, 24 (7)  
Gerards Cross — Travels With My Aunt, 4 (6); Planet Of The Vampires, 10th; Cabaret, 17 (7); When Eight Bells Toll and Puppet On A Chain, 24 (7)  
Hampstead — Klute, 10 (7); Images and The Virgin And The Gypsy, 17 (7); Savage Messiah and Pretty Maids All In A Row, 24 (7); Late Shows — Fellini Satyricon, 8 (2); La Strada, 15th; Miracle In Milan, 16th; Giulietta Of The Spirits, 22 (2)  
Hayes — Cabaret, 17 (7); When 8 Bells Toll and Puppet On A Chain, 24 (7); Late Shows — Lock Up Your Daughters, 9th  
Hendon (One) — A Clockwork Orange, 3 (7); Late Shows — Bob and Carol and Ted and Alice and Loving, 15 (2); The Fox, 22 (2)  
Kilburn — A Fistful Of Dollars and Midnight Cowboy, 3 (7); For A Few Dollars More and The Revolutionary, 10 (7); The Devils, 17 (7); Late Shows — House Of Dark Shadows and The Travelling Executioner, 8 (2); Candy and Whatever Happened to Aunt Alice, 22 (2)  
Leyton — The Music Lovers, 3 (7); Soldier Blue and Carnal Knowledge, 24 (7); Late Shows — Don't Look Back and Joan, 9th  
Notting Hill Gate — Myra Breckinridge, and Beyond The Valley Of The Dolls, 3 (7); Savage Messiah and Fortune And Men's Eyes, 10 (7); Late Shows — Investigation Of A Citizen Above Suspicion, 8 (2); For Whom The Bell Tolls, 15 (2)

Praed Street — A Fistful Of Dynamite, 3 (6); Rose Marie and Gigi, 19 (2); Late Shows — Performance and Crescendo, 9th; The Monster That Challenged The World and The Vampire, 23rd.  
Tooting — 2001, A Space Odyssey, 4 (6); The Devils, 18 (6)

## Tatler Clubs

Dalston — Sandra, The Making Of A Woman, and You, 4 (6); Fear Of Love and Space Thing, 11 (6); Private Party and Platinum Pussy-cat, 18 (6); Bedshead and Ruined, 25 (6)  
Park Royal — Love Toy and Naked Temptress, 4 (6); The Lustful Turk and A Hungry Kind of Love, 11 (6); Lies and Housewives Inc, 18 (6); Penny Wise and Mini Skirt Love, 25 (6)  
Stockwell — The Lustful Turk and A Hungry Kind of Love, 3 (7); Lies and Housewives Inc, 10 (7); Tonight I Love You and Satan's Sadists, 17 (7); Love Toy and Naked Temptress, 24 (7)  
Walthamstow — Fear Of Love and Space Thing, 3 (7); Below The Belt and Love Merchant, 10 (7); Penny Wise and Mini Skirt Love, 17 (7); Lies and Housewives Inc, 24 (7)  
Cameo Moulin — All Night Sex Show — Alyse and Chloe, Sex Is Not For Virgins, Hot Pants, The Blonde And The Black Pussycat and Techniques of Physical Love, 1 (2); Hands Off Gretel, Ravaged, Two Girls In My Bed, Sex From A Stranger and How To Seduce A Playboy, 4 (6)

## Cinecentas

Cinecenta (930 0631/2) — Four Cinema Complex (Off Leicester Square).

## London:

Figures given are dates commencing. Programmes last 7 days.

Tottenham Court Road, Cineclub 24. — 7: Last of the 2 dollars, 14: Turned on Girl, 21: Fornicon, 28: Raquel's Motel.  
Compton Club — 7: Savage Connection, 14: Love in Hot Pants, 21: The Godson, 28: Oh' Wow it's Cindy  
Dilly Club — 3: Janie, 10: Pig Keeper's Daughter, 17: Love Garden, 24: Overdose of Degradation.  
Putney, Club 24 — 7: Wendy's Palace and Swinging Swappers, 14: The Private Dick and Candy Baby, 21: Pig Keeper's Daughter and Filthy Five, 28: Oldest Profession and Erotic dreams of Casanova  
Birmingham, Compton Club — 3: Wild Out-takers, 10: Room 11, 17: Ginger, 24: Swinging High  
Birmingham, 24 Club — 7: Yellow Bird, 14: Gigi goes to Pot, 21: Barbie's Hospital Affair, 28: Gabrielle's Ride  
Bradford Penthouse — 3: Take me please and Split lovers, 10: Joys of Georgette and Gun runner, 17:

Bed career and Fanny Hill meets the Red Baron, 24: The Demons and The Hang-up  
Sheffield Penthouse — 3: Barbie's Hospital Affair and Fanny Hill meets Lady Chatterley, 10: Boredom and Hot Skin Cold Cash, 17: Mrs. Stone's Thing and Hard Man Good to Find, 24: Take Me Please and Pleasure Machine  
Leicester Penthouse — 3: Demons and Filthy Five, 10: Oh' Brother and Sweet Hot Birds, 17: Last of the 2 Dollars and Pick-Up, 24: Boredom and Pulse

## NFT Regions

Brighton (0273 29563) — Privilege 2nd; Goto — Island of Love 3rd; Pope Joan 11 (6); Camille 18 (3); Viridiana and Nazarin 24th; Madame Butterfly 27th  
Tyneside (0632 21506) — Cinema 1: Decameron 11 (6); Great Dictator and Modern Times 25 (6); Cinema 2: Viva la Muerte 4 (6); Dyn Amo 11 (6); Savages and Little Shop of Horrors 17 (6); Salamander 24 (6)  
Basildon (0268 23953) — The Butcher 4 (3)  
Bradford (0274 20329) — Fireman's Ball and Anne and Muriel 4 (6); The Clowns 18 (6)  
Bristol (0272 45008) — Day in the Life of Ivan Denisovitch 20 (3); Zabriskie Point and Blow Up 23 (5)  
Canterbury (0227 66822) — King Lear 5th; Taking Off 12th; Claire's Knee 19th; Modern Times 26th  
Edinburgh (931 225 1837) — L'Atalante 4 (2); Paris qui dort 6th; Ten days wonder 11 (6); Seagull 18 (6); Idiot 21 (3); Agnes Dei 25 (6); Even dwarfs started small 28 (3)  
Guildford (0483 67314) — Closely Observed Trains 4th; Night of Counting the Years 25th  
Horsham (0403 60679) — Tristana 1st; Battle of Algiers 13 (3); Gentle Creature 29th  
Leeds (0532 42141) — L'Aveu 9th; Loved One 10th; Woodstock 17 (3); Keep on Rockin 20 (3); WR Mysteries of the Organism 24 (6)  
Luton (0582 21628) — Conformist and Virgin Spring 5 (4); Traffic 11 (2); Dearest Love 13 (3); Ten Days Wonder 25 (3)  
East Anglia University — Millhouse 6th; Don't deliver us from Evil 13th  
Nottingham (0602 46095) — Les choses de la vie 8 (3); Gimme Shelter 15 (3); Taking Off 22 (4)  
St. Albans (56 61078) — The Butcher 21st; Traffic 28th  
Reading (0734 85123) — Loved One 20th; Partner 21 (2); Taking Off 28 (2)  
Stirling (0786 61081) — Traffic 10th  
Swindon (0793 24491) — War and Peace 1 15 (2); Ten days wonder 18 (4); War and Peace 2 22 (2); Anne and Muriel and Jules and Jim 25 (6)  
Teesside (0642 85181) — Salamander 17 (5); Garden of the Finzi Continis 24 (7)  
Sheffield (0742 78771) — I am a dancer 4 (6)

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## books

Richard J. Anobile continues his 'verbal and visual gems of . . . ' series with 'Who's on First' (comic sequences blown up from the frame of Abbott and Costello films) and 'A Flask of Fields' (the same pattern with W. C. Fields). The first at £2.50 the latter at £2.60 from Studio Vista. Large page, entirely illustrated with dialogue extracts.

These items are really for the fans of individual comedians—I found myself unable to respond to the A and C sequences

but the Fields book stirred memories of that irascible man at once at odds with, and part of, the American way of life.

More important, I feel, are the two scripts — rather meagrely illustrated, of 'Never Give a Sucker an Even Break' and 'Tillie and Gus' (Lorrimer £1.50). Just what happened between these dialogues and what came off the screen was the miracle of Fields that unfortunately can never be captured in words.

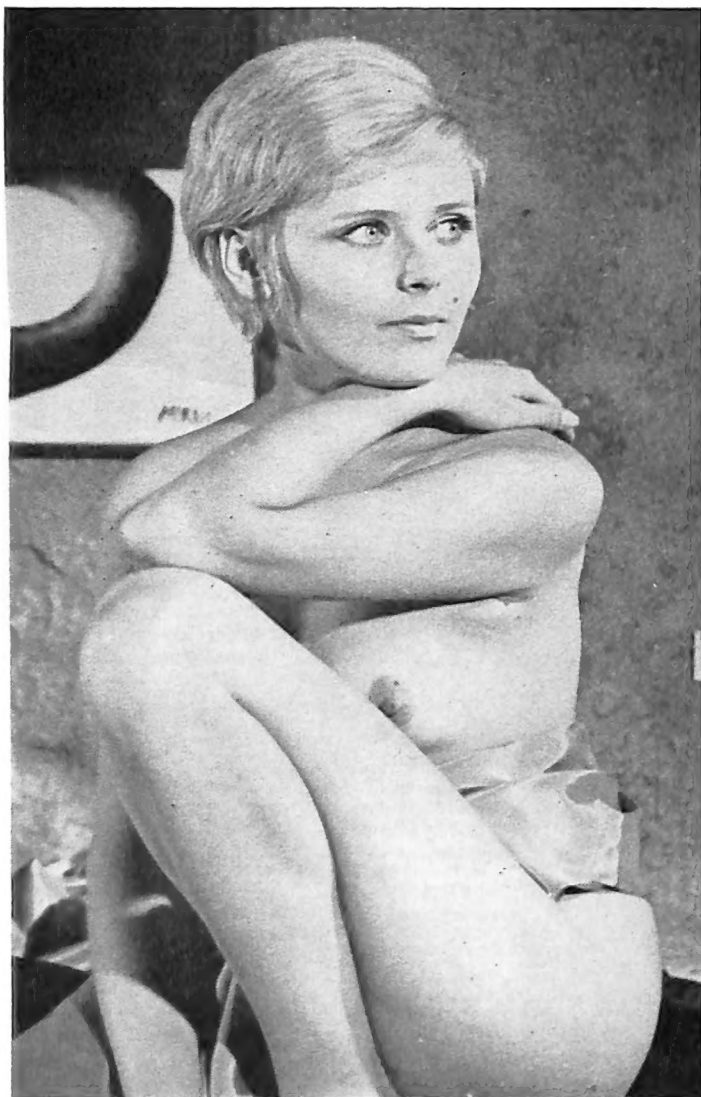
Mr. Peter Cowie is as meticulous as ever

in his 'A Ribbon of Dreams' (Tantivy £4.50) which is an expansion of his previous paperback on Welles. The book analyses the films as they came, closely tracing this strange career that has given us so many glorious but flawed moments and which seemed to point to a new flowering with the great adaptation of Kafka's 'The Trial' but which now seems to be floundering again in not too important acting roles.

This is a very readable work but a book about Welles the man would be utterly fascinating. G.R.



# new films



Above: From Claude Pierson's "Une Fille Libre" which the English Film Company is currently releasing as "Erotic Love Games".

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Below: One of the girls of the "maison" is made up by a maid. From *Bordellet*, a comedy of a wealthy man who owns a "maison" and who on his death leaves it to whichever son first discovers its whereabouts. The film is now on the Cinecenta club circuit.



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# Blanche. From Page 31

Further indications of symbolism's revival was the rediscovery of the painter Gustave Moreau (big Louvre exhibition in 1961) and the reissue of Huysman's 'A Rebours' (Against Nature) virtually the textbook of symbolism.

1968 saw an exhibition of paintings by the Rose + Croix school, that strange cult led by the bizarre Sar Paladan. Other subsequent exhibitions were the Turin 'The Sacred and Profane in Symbolist Art', in 1969; Symbolist exhibitions in London in 1970 and the big Haywood Gallery one in 1972.

This year there was the 'Levy-Dhurmer and his circle' exhibition in Paris.

It is within the context of this rehabilitation that Walerian Borowczyk's film 'Blanche' (Paris Pullman) should be seen. It is in direct descent from Carnés 'Les Visiteurs du Soir' with the same directness and sense of tragic destiny.

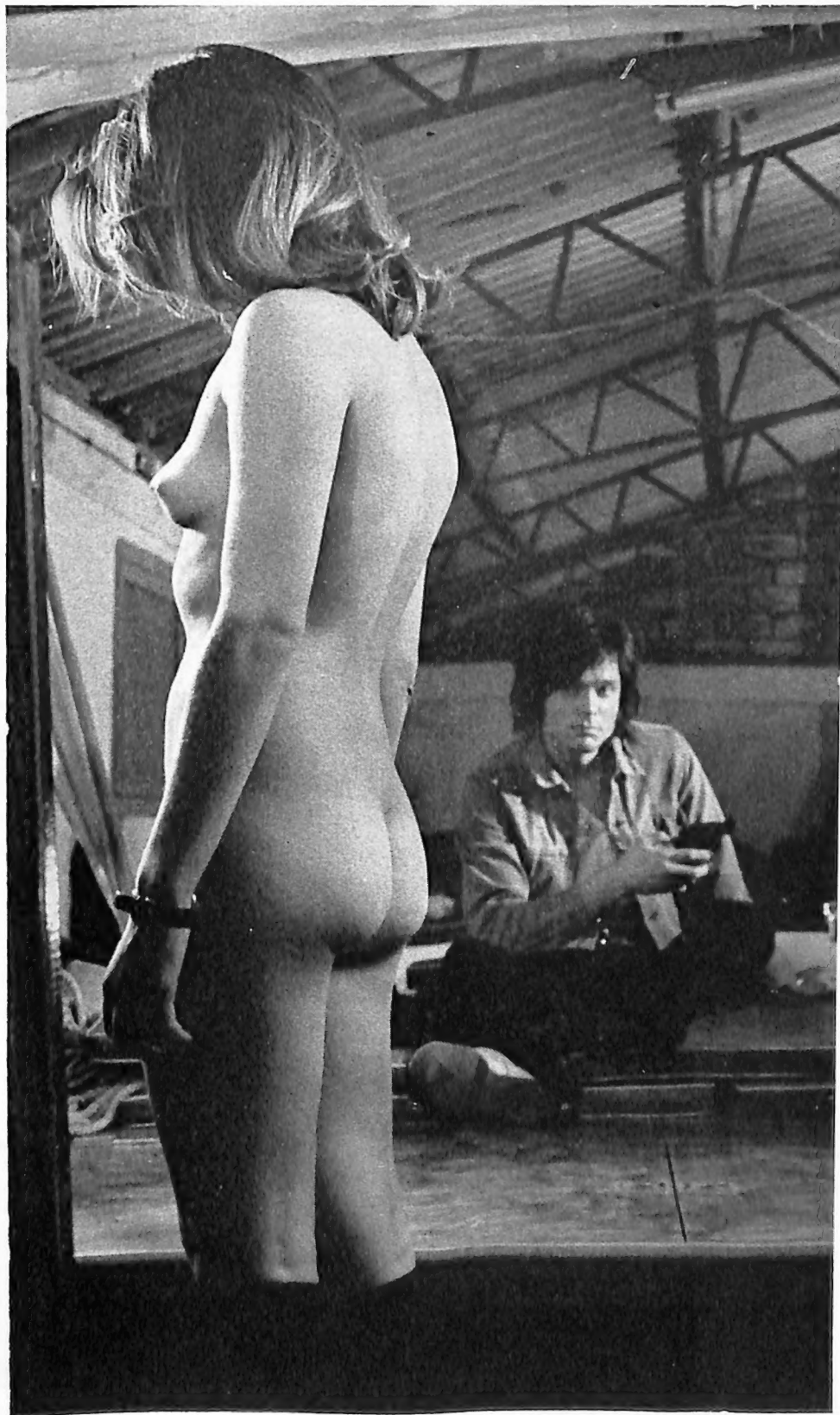
Essentially hermetic, 'Blanche' begins with a classical frus-

trated trio: Old Baron (Michel Simon), Blanche his pure young wife (Ligia Branice—the director's wife) and the baron's son by a former marriage who secretly loves Blanche. (Time 13th century)

They are all waiting the king's visit. When the monarch does arrive with his retinue he brings disaster on the house and its inmates.

Huysmans wrote in 1889: "Spiritual onanism . . . a soul exhausted by concealed thoughts . . . insidious appeals to sacrilege and debauchery . . . purple cataracts flowing with the blood of stars. Contrary to the theories of Taine, art acts through revolt . . . those chosen beings who, disgusted with the promiscuities to which they have to submit, turn around, retrace their footsteps back through the century and fling themselves into the abyss of bygone ages".

That is what 'Blanche' is all about. A masterwork of cinematic symbolism.



## the law enforcers

now on release

**INSPECTOR** Bertone, Chief of the Homicide Squad, is placed in an invidious position.

The city is gripped in an unprecedented wave of lawlessness with murders, gangland killings, crimes of violence and robberies increasing daily.

Criminals go unpunished because his work is hampered by crooked lawyers exploiting legal loopholes, by a weak and politically motivated District Attorney, and by constant pressure from law reformists. He is powerless to convict those he knows to be guilty.

To make matters worse, he is perpetually besieged by reporters clamouring for news—and action. With his squad under pressure from all sides, and minimal results to show, it is hardly surprising that police morale is low.

Bertone consults retired Commissioner of Police Stolfi at his country residence. He suspects, privately, that the gangland killings are political and the work of a vigilante squad impatient with police impotence, rather than war between rival factions. But he cannot prove his theory.

An opportunity to test it comes when two young thugs kill during a robbery and seize a girl hostage. Bertone's ruthless investigation gives him a chance to observe reactions when one thug is found murdered. The other is captured and the girl released.

Bertone lays a trap by taking the thug with him in a way he knows they will be followed. The plan succeeds: and the pieces begin to fit together into an astonishing pattern.

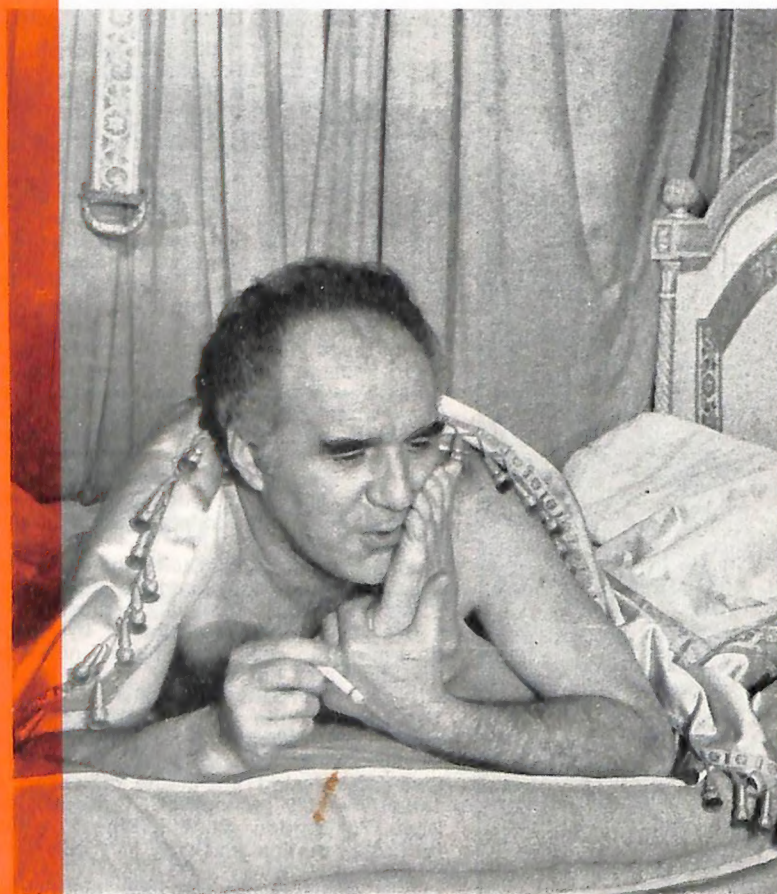
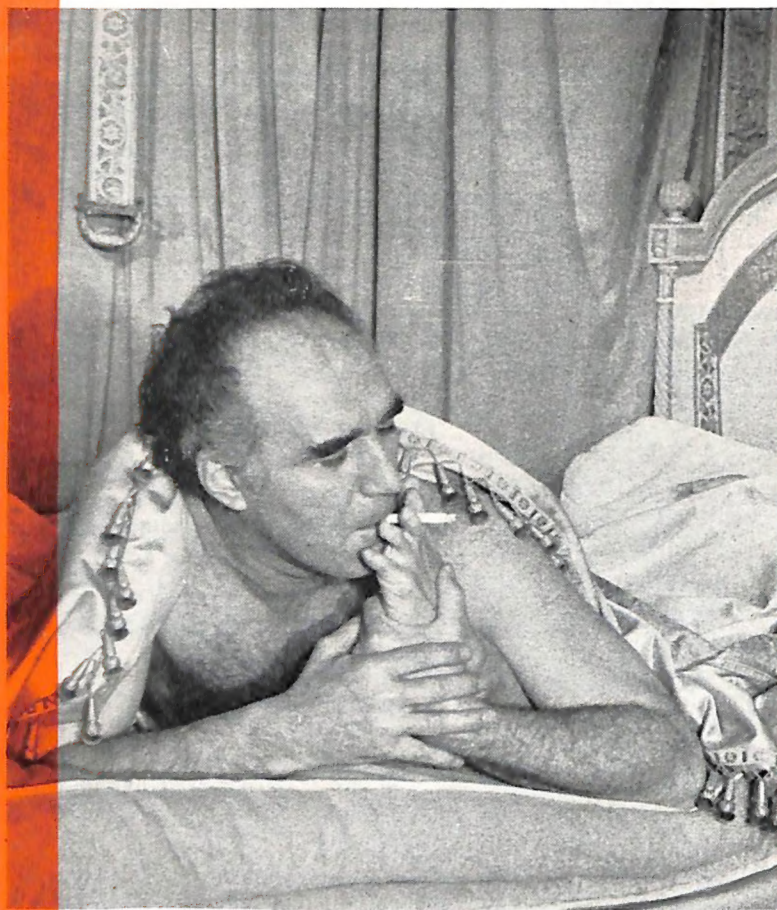
Again he consults Stolfi and discusses his theory. He is convinced that he can now prove it and name the guilty parties. Stolfi's house, however, is surrounded by people determined to ensure that he will never get the chance to do so . . .

The New Cinema Club's programmes are as vital and offbeat as ever. "Quiet Days in Clichy" and "Zatoichi the one-armed Swordsman" start the month off on Friday 1st at 7 and 9 respectively. Cinema is the Bijou, 76 Wardour St. W.1. Ring 274 6055 for further particulars.

Left: a girl is seized and used for hostage in 'The Law Enforcers' a new Italian thriller released by Eagle Films. Directed by Stefano Vanzina it stars Enrico Maria Salerno and the new young star Mariangela Melato.



*Michel Piccoli and Stephane Audran in*



*Chabrol's "Les Noces Rouges"*